

PRICE
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CENTS

THE ART NEWS

NOV 20 1940



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1902

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THE ART NEWS

ESTABLISHED 1902

VOLUME XXXIX

NUMBER 7

Contents for November 16, 1940

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THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscription \$7.00 per year. 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXIX, No. 7, November 16, 1940. Entered as second-class matter February 5, 1940, at the Post Office, New York City, under the act of March 3, 1879. President and Publisher: Elfreda K. Frankel; Editor: Alfred M. Frankfurter; Advertising Manager: Robert S. Frankel. No part of this periodical may be reproduced without written consent.

The Editor welcomes and is glad to consider MSS. and photographs sent with a view to publication. When unsuitable, and if accompanied by return postage, every care will be exercised in their return, although no responsibility for their safety is accepted. Under no circumstances must any actual works of art be sent to the magazine, nor will opinions or valuations be given.


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ANOTHER XIX CENTURY MASTER ENTERS THE FRICK: GAUGUIN'S "TAHITIAN LANDSCAPE" OF 1891-93

To its growing group of Impressionist and Post-Impressionist paintings the Frick Collection has just added this lyrical landscape, exciting in color, which dates from the early part of the artist's first stay in Tahiti (1891-93) and is therefore related in style to the Brittany landscapes of his Pont Aven period. Gauguin's reaction to the evanescent effects of Impressionist

painting was his attempt to create a clear and universal symbol of nature and in this picture a series of flat, rhythmically superimposed planes are expressed in contrasting greens, pinks and heliotropes. More objective than his later Tahitian paintings which are concerned with portrayals of native life and its mystically religious symbolism, this is almost pure landscape.

THE ART NEWS

NOVEMBER 16, 1940

The NEW PURCHASES at HARTFORD *Rich Variety and High Quality in the Past Year's Acquisitions*

BY A. EVERETT AUSTIN, JR.
DIRECTOR, WADSWORTH ATHENEUM

ACCORDING to the plan of development set forth by the writer in THE ART NEWS for October 14, 1939, the Trustees of the Wadsworth Atheneum have during the past year added to the Ella Gallup Sumner and Mary Catlin Sumner Collection a quite considerable number of paintings illustrative of widely divergent schools and periods, none of them lacking, however, in real interest and quality. The policy, as stated last year, was that a provincial museum should acquire paintings which are distinguished but which are not necessarily by masters who are well represented in large collections in neighboring cities. "For some years it has been the

Tour which is a smaller variant of the composition to be found in the museum of Le Mans. The compact geometric forms, the concentrated source of light offered by the candle, the objective rendering of details, all contribute to the sombre and "modern" feeling so characteristic of this rare and exciting master. Belonging to the same period as well is what appears to be the only known painting by the great French master of engraving, Jacques Callot. A *Holy Family at Supper* on copper, this small work can be attributed to the master on the basis of an engraving, now also the property of the Wadsworth Atheneum. In both, the familiar Cara-

A portrait of the son of General Buffet by Robert Lefèvre (reproduced on the cover of this issue), dated 1811, completes the list of acquisitions in the French field for the year. An almost balletic stance and stylishness of silhouette gives to this youthful figure an enchanting animation which cannot be subdued by the Davidian clarity of the drawing and technique. A follower of Renault, Lefèvre was sometimes called the French Goya, a sobriquet which does not indeed appear inappropriate, though one misses perhaps in the facial charms of the young Buffet the delicately vicious quality which so wonderfully salts the sugar of the portraits of children by

THE DUTCH XVII CENTURY: MICHAEL SWEERTS' "BOY WITH A HAT," REMINISCENT OF VERMEER
RECENTLY ACQUIRED BY THE WADSWORTH ATHENEUM, HARTFORD



RECENTLY ACQUIRED BY THE WADSWORTH ATHENEUM, HARTFORD
XVII CENTURY FRENCH REFLECTION OF CARAVAGGIO: GEORGES DE LA TOUR'S SOMBRE STUDY IN GEOMETRIC FORMS, "ST. FRANCIS IN ECSTASY"

growing belief of the Atheneum's director that the 'star-system' as applied to the art museum policy of purchasing masterpieces exclusively by great masters is for Hartford (situated between New York and Boston where such works are numerous) unnecessary and ill-advised. . . . Furthermore it seems to me that there can be observed a dangerously growing tendency on the part of the American public to interest itself solely in the greatest names of the pictorial just as in the musical and theatrical worlds, thus arbitrarily excluding many artists who have produced extremely interesting and above all, enjoyable works of art even though their names may not be on the tip of everyone's tongue."

In the Collection's already imposing group of French paintings of the seventeenth century there is now to be found the angularly impressive *St. Francis in Ecstasy* by Georges de la

vaggiesque motif of the table surrounded by half-length figures is translated into a Northern and homely intimacy.

J. B. Chardin, of the succeeding century, the supreme master of still-life is now represented for the first time in Hartford by *The Kitchen Table*, a painting of extremely high quality. What is the secret of this great painter's style? Is it that he fused the concepts of Northern realism and Italian formal grandeur of the century which preceded him, filtering both through the veil of the tenderly rising Romantic sensibility of his own time? In any case, Chardin could lend miraculously to his inanimate and commonplace objects the dignity and thoughtfulness of human beings. And only out of commonplace and simply contoured objects can great still-lives be evolved. The choice of exotica leads quickly to defeat.

the Spanish master, Lefèvre's great contemporary.

The collection of Flemish art of the sixteenth century has been enriched by the Pieter Huys *Temptation of St. Anthony*, with its varied display of delicate invention and, amid the restrained color harmonies, the naive and movingly meditative aloofness of the saint. To the seventeenth century in Flanders belongs the *Burning of Troy* by an anonymous master, whose painted flames illuminate, appropriately enough for our time, the Trojan Horse! And yet another painting of the same century is by Bonaventura Peeters, well known for his marine subjects, some of which include views, as here, of the New World, where indeed he is known to have voyaged on several occasions in search of visual novelties.

Dutch art of the seventeenth century is now better understood through the addition of the



RECENTLY ACQUIRED BY THE WADSWORTH ATHENEUM, HARTFORD
FANTASY IN A XVII CENTURY MEXICAN ANONYMOUS "ST. JEROME IN HIS STUDY" (LEFT) AND "THE DISCOURSE OF DIOGENES" BY GHEZZI, ITALIAN XVIII CENTURY (RIGHT)

touchingly romantic *Boy with a Hat* by Michael Sweerts, reminiscent of Vermeer, and the certain masterpiece, at least in my opinion, of Cornelis van Poelenburgh. This *Feast of the Gods* is surely a feast for the eyes of mortals, so luscious and fresh is its color, so enchanting the composition with its extraordinary landscape below, which appears to act as a sort of toboggan for the excursion of the cloud-cushioned Olympian assemblage. Finally, there is the *Winter Landscape* by Peeter Stevens, its Baroque corridors of space winding through trees which in their ghostliness remind one inevitably of certain later arboreal imaginings of the great German Romantic, Caspar David Friedrich.

A most entertaining pair of animal caricatures by Pietro Leone Ghezzi, representing respectively the Discourse and the Feast of Diogenes, are Italian works of the eighteenth century, ancestors, one would suppose, of the Disney descendants, via Tenniel, Grandville, et al. And Bergamask *Fantasia*, on a much larger and grander

scale, is sumptuously shown in the original cartoons for tapestries (in the Arch-Episcopal Palace at Würzburg) by a Swiss painter, Giovanni Bys, now happily installed in the lobby of the theatre. These tell in deeply rich coloring of the characters in the *Commedia dell'Arte* and their assemblages, assisted by an occasional *veduta* snatched from Canaletto, the whole contrived with the aid of the coarsely powerful technique of the somewhat earlier painters of musical instruments, Baschenis and Bettera.

The less saccharine—and less virtuoso—portrait performances of English brushes of the eighteenth century can be seen in three small "conversation" portraits, one of John Davidson by A. W. Devis (not to be confused with, though the father of the recent local prize-winner) and a pair of anonymous personages by Francis Hayman which are ingratiatingly naïve yet which do not lack for a certain elegance.

During the course of the year it seemed not unwise to the Director to acquire two groups of

paintings from north and south of the border. The latter includes some sixteen Mexican works from the seventeenth century to the present day, from the Colonial interpretations of Spanish Baroque (including the resplendent Villalpando *Archangel Michael* currently shown at the Museum of Modern Art) to the contemporary reinterpretations of the same style in Galvan; from the "popular" art of the nineteenth century with its disarmingly naïve stories of still-life and portraits, to Diego Rivera. These works, necessarily displayed together in one room, contribute considerably, I must say, to the cheeriness of the museum.

Painting north of the border is exemplified by four really fascinating works by Cornelius Krieghoff, the Russo-Canadian painter of the middle nineteenth century, whose earlier oil and watercolor treatments of the Habitant life and background seems far superior to his later (and it would seem far more popular) paintings of Indians canoeing through autumn foliage. There is also a delicate *Buffalo Hunt* by Paul Kane.

The additions in the field of American painting include a mid-nineteenth century anonymous work of real distinction, *The Smart Turn-out*, and a "trompe l'oeil" still-life known as *Reminiscences of 1865* painted in the nineties by John Peto, a rival, evidently, of the now well-known Harnett.

And finally the nineteen-forty list is completed with the mention of the powerfully disturbing *Chapeau Bernois* by Balthus (reproduced on page 16 of this issue).

All in all, I think it is an exciting group of acquisitions. The "great names" have not been neglected. On the other hand, the resurrection of unknown though surely deserving names has

(Continued on page 16)



"THE KITCHEN TABLE": CHARDIN'S MASTERLY FRENCH XVIII CENTURY STILL-LIFE (LEFT): "WATERMELON AND GRAPES," JAMES PEALE'S AMERICAN XIX CENTURY REALISM

RECENTLY ACQUIRED BY THE WADSWORTH ATHENEUM



Chicago Views the State of American Art in Its Annual

AT THE Art Institute of Chicago the fifty-first annual exhibition of American painting and sculpture resumes the contemporary series which was interrupted by last year's retrospective of half a century. In the present exhibition, chosen by juries for painting and juries for sculpture who sat both at New York and at Chicago, the Institute has tried, principally with works done within the past two years, to show to Chicago the state of American art today without any attempt to emphasize particular schools or styles.

The exhibition demonstrates several points about the progress of American art: Current painters in this country seem to be developing their own symbols cut adrift from European influences. Many artists who turned their eyes to the "American scene" for painting material and at first expressed that literally, have now gone beyond the first stage and are setting down their message in a new poetic symbol, in a type of expression which has a more direct message—which is more powerful for this reason. As examples



EXHIBITED AT THE ART INSTITUTE OF CHICAGO —
PAUL SAMPLE'S ACID TONED COMMENT: "SPRING SONG"

of this tendency we may suggest Clay Bartlett's *Night Fire* wherein, using the American scene, the artist has painted the action of flames destroying a building in a bold, brilliant pattern; Ann Brockman in her prize-winning painting *Evicted* has achieved the same effect; likewise Fletcher Martin in his *Home from the Sea* paints the rocks, sea, and the female figure of the wrecked ship's figurehead with broad masses expressing a strong message. The same thing is done by Vaughn Flannery in his *Night Paddocks*—certainly one of the most delightful paintings in the exhibition—the design is vast in scope yet done with no elaboration of detail and the soft moonlight on the green grass glows with an inner luminosity.

The wide variety of types of work shown in this exhibition is illustrated by the following examples: John Atherton in his *Industrial Landscape* shows the use to which derivations of the Surrealist theme may be put; Arnold Blanche in his *Take me to the Promised Land* paints a pioneer woman playing the organ in the wilderness; Alexander Brook's *Georgia Jungle* (reproduced in THE ART NEWS for October 21, 1939) illustrates the range which this able artist can express with a simple palette; Clarence H. Carter takes a familiar theme for his *Carousel by the Sea*. The outstanding Surrealist canvas in this exhibition is Federico Castellon's *The Invitation*.

New directions in American painting are illustrated by Joseph



LENT BY MR. AND MRS. DANIEL LONGWELL TO THE ART INSTITUTE OF CHICAGO
MARGIT VARGA'S PLAYFUL CITY VIEW: "THE ISLAND"

de Martini's *Billiards at Julian's* using patterns of light for composition; by Guy Pène du Bois in his sophisticated portrait of *Portia Lebrun*; by Hananiah Harari in the most fascinating *Man's Boudoir* painted with great skill and imagination to fool the eye and by Joe Hirsch's *Hero* selling poppies to a disillusioned world. Edward Hopper in one of his finest paintings defines the loneliness of the city girl in his *New York Movie*. Margit Varga of New York is represented with an excellent landscape piece *The Island*, rich in color and well composed. Coulton Waugh carries on a great name in American art in another original manner in his *The Preacher*, a delightful negro subject.

Among the works of Chicago artists which are outstanding in this exhibition are George Buehr who is showing a landscape of last summer in Vermont *Barneyard*; Copeland C. Burg with two canvases rich in color—one, *Baby Funeral Mexico* and his *Still-Life* in which the sensuous reds and yellows of fruit and fish are well balanced with the green of the artichokes. Eleanor Coen's broadly painted *The Family* expresses portraiture in a new simplified manner. Julio de Diego is showing his *Souvenir of the Painted Desert* illustrating his very successful use of the tempera and glaze technique.

Among the ninety-five pieces of sculpture shown in the exhibit will be seen various types of work which illustrate many new
(Continued on page 16)

RAPHAEL SOYER'S PRIZE-WINNING "BUS PASSENGERS"
LENT BY MR. HERMAN SHULMAN TO THE ART INSTITUTE OF CHICAGO





45 Draftsmen of 400 Years: Annual Show

ALTHOUGH this is its fourth annual appearance, the Durlacher exhibition of drawings by old and modern masters is still a unique event in the New York scene, and hence doubly welcome. It simply isn't possible to get from matted sheets extracted out of stock portfolios, no matter how broad the selection, half

the pleasure there is to be obtained from this graphic feast set out on the walls of two rooms, running the gamut from the primitives to the Post-Impressionists, placed without prejudice as to chronology or authorship, and, above all, picked for quality alone. One might really have thought there would be imitators of Kirk Askew's

idea ere this, but if the drawing enthusiasts are satisfied, so are we.

As these shows go on, it becomes rather more difficult to catalogue them at length in a review, and more appropriate to call attention to their high-lights. The earliest of these is a large

(Continued on page 16)



EXHIBITED AT DURLACHER BROTHERS

A CENTURY OF MUTATION IN THE DRAFTSMAN'S STYLE: (TOP OF PAGE) GUARDI'S "SCENE IN A BALLROOM"; (BOTTOM LEFT) "MME. SEURAT" BY SEURAT; (RIGHT) "WOMAN WITH HER CLOTHES BLOWING IN THE WIND," MINIATURE ON IVORY BY GOYA

New Exhibitions of the Week

ROMANTIC REALISTS IN XIX CENTURY PARIS

FRENCH Painters of the Romantic Period" is the title of the current exhibition at the Bignou Gallery where a dozen or so canvases by Corot, Courbet, Daumier, Delacroix and Fantin-Latour give one much to enjoy and offer as well a challenge to one's definitions of the terms Romanticism and Realism. Corot might easily be argued into either category, but the three misty, vaporous landscapes here are more heavily weighted as romantic works than is the little figure piece, *Jeune femme à la mandolin*, which is sounder plastically.

The direct impact of reality furnished by the Courbet *Nature morte aux fleurs* gives one pause. The other example by this artist, *Rochers au bord de la mer* surely sets down what nature presents to the eye and recalls Courbet's own words on his door, "A realist showing his works."

There is no quarrel as to Delacroix. In his two paintings detail is lost, characteristic outlines stressed and a lively sense of movement recreated, quite in harmony with the Romantic tradition. By Fantin-Latour are four paintings of flowers and fruit, rounded, luscious and instinct with tactile values.

The three works by Daumier are of all the most compelling. Low in key, hardly warmer than dusky grey and soft brown, they possess a

quality of form and dramatic emotion to which modern eyes respond with enthusiasm. *Le peintre devant son tableau*, with its startling thread of white partly outlining the figure etches itself upon one's memory. If the freer brushing and swift outlining is Romantic, the biting truth directly conveyed would incline to make one group him with Courbet as a Realist. J. L.

CIKOVSKY'S ACCOMPLISHED PAINTINGS

NICOLAS CIKOVSKY'S one-man show at the Associated American Artists Galleries is the seventh one which he has had. It is a large exhibition and confirms the reasons for this artist's many achievements. Two of his prize-winners are in the current show, one of the *Mandolin and the Old Corcoran Gallery*, an accomplished still-life which adroitly integrates the view from a window into its composition, having already included a large number of objects. But so well is the color interrelated and the unity felt that the result is clear and unconfused. Among the landscapes, which are uneven in quality for this observer, *New England* is the most satisfactory, with its breadth and airy quality. Cikovsky paints with assurance, but his self-confidence is based upon the solid, thoughtful analysis of his subject. J. L.

A SHOWING BY AMERICAN MURAL ARTISTS

AMURAL painting can never be quite at home except in the place for which it is destined. The current show of the National Society of Mural Painters at the Whitney Museum is, however, impressive in its array of scale sketches, and cartoons showing the work of over a hundred and fifty artists, for it demonstrates that these painters are not simply enlarging pictures designed for a frame but are solving their problems with relation to the architectural requirements of the space they have to fill. One is struck by the ingenuity in the use of materials, linoleum, metal and tile, as well as the traditional ones. To select a few names out of this large show is only to cite personal preferences. But Marion and Grace Greenwood, with their Mexican background, are outstanding in the group. So also are S. van Veen and H. Lehman for their sense of appropriateness in a modern approach; Laning for his taste and clarity; Mechau for his elimination of non-essentials; Siporin for his fluid expression and J. van Aalten for his concentration upon the character of faces. J. L.

MORRIS KANTOR'S ROBUST FIGURES AND STILL-LIFE

MORRIS KANTOR'S paintings of the last year at the Rehn Galleries glow with color not seen in the grey-green, moody works of recent years. There is exuberance in the feeling which permeates these scenes, actually the same ones which Kantor has painted for years and one has a sense of quickening creative power in the painter himself. *Storm clouds over Rockland* is resonant with hues which remind one of autumn leaves. The gorgeous reds and yellows, purples and greens of *Still-life* are as evocative as the emphatic shapes of the fruit and vegetables themselves. This is an exceedingly able painting, one in which there is not a carelessly arranged object or unconsidered value.

Kantor is no less robust in the figure paintings



EXHIBITED AT THE BIGNOU GALLERY

DAUMIER: "PEINTRE DEVANT TABLEAU"

of which there are several. *Gertrude*, for instance, is superb in its strong, self-confident color. The introspection which always seems to dominate his paintings of people is here as before, and it is curiously related to the sense of disaster which has manifested itself so often in his almost psychological studies of the Cape Cod coast and lighthouse. J. L.

MODERN FRENCH SAMPLER IN NEW QUARTERS

FOLLOWING both the northward way of art empire and the course of modern business toward compactness and simplicity, Messrs. Jacques Seligmann & Co., erstwhile occupants of a large ex-mansion opposite St. Patrick's Cathedral, have just moved to a skyscraper floor on Fifty-seventh Street. For the opening of their new quarters they have hung a sampling rather than a formal exhibition—twelve pictures grouped together by the fact that the seven artists represented painted them in the twentieth century, the earliest dated 1912 (though another canvas may be a decade earlier), the latest in 1926. It is an appropriately contemporary gesture for a gallery whose first fame came from its antique objects and older pictures.

There are three Picassos—*Le Journal*, a handsome blue-green still-life of 1914 in collage-like composition; then figure-pieces, of 1912—a Cubist man with a guitar, and of 1923—a bare *Harlequin* in classic outline. One of the two Braques, *Le Guéridon* of 1926, is one of the greatest of his color harmonies, worthy of being considered, for its large size and scale alone, a monument of his mature period. The lamented La Fresnaye's *Quatorze Juillet* is an evocative, haunting resolution of the best in cubism, coherent despite its unfinished state. Other examples in equally good taste included in this opening *vernissage* are by Gris, Bonnard, Vuillard and Modigliani. A. M. F.

STYLISTIC CONTRASTS IN A GROUP EXHIBIT

FOUR contrasting styles at the Lilienfeld Galleries strike the eye in the half dozen paintings each by Paul Mommer, Werner Drewes, Lionel Feininger and B. J. O. Nordfeldt. In the first group Mommer, who dwells pensively and tenderly upon whatever subject he paints, blos-



EXHIBITED AT JACQUES SELIGMANN & CO.
GEORGES BRAQUE: "LE GUERIDON," 1926



EXHIBITED AT THE CARSTAIRS GALLERY
RAFFAELLI: "BOULEVARD HAUSSMANN"



EXHIBITED AT THE LILIENFELD GALLERIES
PAUL MOMMER: "THE FAMILY"



EXHIBITED AT THE SCHOENEMANN GALLERIES
HEIDI LENSSEN: "ROOFTOPS IN PARIS"

NAOMI LORNE: "SEASCAPE"
EXHIBITED AT THE VENDOME GALLERY



soms out in a complex, yet smoothly organized painting called *The Family*, imbued with a feeling of quiet reverence. *Marion* shows the artist's susceptibility to the essential innocence of childhood, as well as to surface values.

Crisp and crackling beside these is Drewes' *New Hope Canal*, semi-abstract in its forms, yet recognizable and full of gaiety. Feininger's poetic, deeply suffused tones are eloquently significant in the arrangement of planes which are the keynote of his plastic language. Nordfeldt, quite dazzling technically, is more external in his aims than any of the three, but together they make up a rounded, stimulating group.

J. L.

PAINTINGS BY DRAPER AND D. & R. BEER

COMPETENT, if not very startling, portraits make up a large part of William Draper's exhibitions at the 460 Park Avenue Gallery, with half a dozen small paintings of a more informal character the more interesting section. These last are concerned with the gregarious atmosphere of Coney Island, the Boardwalk and Central Park Mall and into them Draper has poured considerable life and movement. He combines his figures effectively, and with his excellent draftsmanship is able to suggest in a few strokes the animation and feeling in a group.

The watercolors of Nantucket by Doris and Richard Beer hang in another room. They make a charming contrast between them. Mrs. Beer paints the streets and dignified old houses of the town simplifying a good deal of the detail and selecting her material with taste. Beer's delicate little studies confine themselves to views of the sea. They are simple in composition and effective in what they leave out, as well as in what they actually say.

J. L.

FREDERICKSON & LENSSEN: PERSONALIZED STYLES

TWO artists combine to make the current exhibition at the Schoenemann Galleries an interesting one. Lyder Frederickson, whose work has been seen twice before in one-man shows, is a Norwegian by birth. He has the faculty of taking a bleak street or a charming bouquet of flowers or the face of someone he knows well and concentrating upon the essentials of each with the same absorption. *Yellow Blouse*, a portrait in the last category, is strong and true, as is also his interpretation of Eilshemius. Directness of vision is one of Frederickson's salient points, coupled with honesty and taste in describing what he sees.

No less a seeker after truth is Heidi Lenssen, a German artist who has worked in Italy and France, and is now living in this country. Hers is a far more complicated style, however, one in which the texture of the paint surface itself is a major preoccupation. Backgrounds are as richly wrought as the description of the subject itself, but the forms, though they sometimes emerge from veil-like substance shot with light, are clear in themselves.

J. L.

RAFFAELLI'S PARIS IN A PICTORIAL REVIEW

RAFFAELLI painted the streets of Paris as though they were the faces of people whom he knew and loved. His paintings, never very well known here, are now being shown at the Carstairs Galleries, nearly all of them lent by museums or private collectors. The movement of people in the streets—not crowded or rushing, as we know them—the palpitating light on the soft foliage of the trees which border them, the whole light and bubbling excitement of almost

any street in Paris, are the ingredients of nearly all the paintings on view. They arouse all the melancholy that one would expect, and it is amazing how remote seems the life that they reflect.

J. L.

THE LAND AND THE SEA IN LORNE'S PICTURES

A SELF-TAUGHT painter, Naomi Lorne is showing her land-and seascapes for the first time in a one-man exhibition at the Vendome Galleries. Her poetic approach marks the soft color of *Desert Sky* and the more ambitious *Troubled Sea*. Particularly appealing are her skies which she observes with a sensitive appreciation of swift white clouds.

J. L.

OBJECTIVE VARIETY BY JOHN HELIKER

JOHN HELIKER'S exhibition at the Walker Galleries contains work which he has done during the last four years. In these twenty paintings the gentle mood is achieved through unusually rich and vibrant color. The emotional values of *Musical Evening* and of *Graveyard* are full of allusion, and one feels, particularly in the latter that the artist has reached his objective, not by any swift and casual means, but by a careful searching after truth. Several paintings of flowers suggest that his Dutch ancestry has had a hand in their charming interrelation of colors. Vermont has furnished him with the material he loves to paint, but one feels that he would seek it out in whatever environment he found himself.

J. L.

AROUND THE GALLERIES: FIVE NEW SHOWS

THE exhibition of garden sculpture by Sheila Burlingame at the Arden Gallery confirms one's feeling that sculpture for gardens is best when it casts off the conventions of sentimentality. Miss Burlingame, who lives in Colorado, has worked with landscape gardeners to develop appropriate fountain sculpture and she knows herself in the current exhibition to be an excellent animalist in her slightly stylized frogs and goats and sea monsters. Leaving aside detail and generalizing her forms, she exploits the pattern of the ribs of a sea horse, or the hair of a goat's coat, emphasizing these in contrast with the sober restraint of her figures as a whole.

DAVID SMITH'S fifteen medals which are now being shown at the Willard Gallery are the work of a young sculptor who exhibited a group of powerful abstractions in metal here last year, designed to be set up out-of-doors. The current group called "Medals for Dishonor" is the outgrowth, as the name suggests, of a deliberate social thesis, for they are intended to be awards for such feats of our present civilization as bombing civilian populations and the sinking of hospital and civilian refugee ships. As works of art they are no less powerful and original than those which Smith showed last year, the sardonic ideas which inspired them being timely and compelling.

AN ARTIST who likes to vary the scene which he paints each year, Gregory Ivy is showing his recent work made in New Mexico and Arizona at the Morton Galleries. His is a watercolor technique which blots in the forms of mountains and clouds so that they dominate a scene shorn of all realistic detail. It is an effective method for describing the wide open spaces, and Ivy makes the most of the rich color of the earth, the jagged thrust of pine trees and the huge slabs of the mountain sides.

(Continued on page 17)

ENLIVENED EXHIBITS & INTERIOR at the 38th PHILADELPHIA PRINT- AQUARELLE ANNUAL

THE newly renovated galleries of the Pennsylvania Academy of the Fine Arts, where daylight is permitted to enter for the first time in decades, are enlivened even further by the current display of the thirty-eighth annual watercolor and print exhibition and the thirty-ninth annual exhibition of miniatures.

The watercolor and print group reflects a vigorously healthy state among those who practice the art, for it is marked by originality, variety and a generally high level of quality. The artists no longer restrict themselves to the genteel subject matter of other years and a creative imaginativeness in theme, interpretation and treatment appears throughout. Serving on the jury of selection for the watercolors and the prints were O. E. Cesare, Carolyn A. John, Reginald Marsh, Eliot O'Hara, Hobson Pittman and Stow Wengenroth.

The prize-winners reflect the rich versatility of American watercolorists who no longer seem to feel that the medium is restricted to the recording of conventional little houses on conventional little papers. Winner of the Philadelphia Watercolor Prize of \$200 is Ivan le Lorraine Albright's amazing still-life which is much finer than its still more amazing title, *Ab God—Herrings, Buoy, the Glittering Sea*, implies. For boldness, simplicity and frankness of work, the Dana Watercolor Medal was presented to Charles Burchfield for his virile view of a viaduct, *Bridge in Rain*, a picture of a monument of the American Romanesque. A lithograph, *Of Land and Sea*, by Federico Castellon was awarded the Eyre Medal, a distinction given to the jury's selection of the best print. Enigmatically surreal it is a demonstration of the artist's superb craftsmanship as well as of his fertile imagination. Winner of the Dawson Memorial Medal for distinction in painting of flowers or gardens was presented to a pair of Audubonesque watercolors by Charles E. Heil, while for achievement in illustration in his *Going All T' Hell* Roy Mason was given the Pennell Memorial Medal.

Among many other striking works are Reginald Marsh's supreme joke, *Two Natures of Man*, which depicts a puzzled populace examining a monument at the Metropolitan Museum; a Surrealist *Interior* in Persian colors by Oronzo Gasparo and Beryl Cook's cityscape at night, *Electrical Salesmen*.

Landscapes are numerous and in a familiar vein: there is a Hopperesque *Lighthouse at Two Lights* by Antonio P. Martino; a dreary *Redwood Cemetery* by Eliot O'Hara which may just possibly be an early example of the influence of Candido Portinari in this country; a seascape by Catharine Morris Wright and a conventional architectural view by John Whorf.

Among the landscapes, winter scenes are, as usual, common. In this vein Paul Sample contributes a *Snow in Central Park* while the theme of the wind as it bends the trees and blows the humans is depicted in Philip Cheney's *The Wind is North*; in James E. Allen's marine, *The Menace*, and in Andrew Wyeth's carefully textural *Winter Furrows*. It would not be an American exhibition if waste and desolation in more than one form were not apparent: we have William Lester's western *White Sands Near Alamogordo* shown in tactile detail; Barse Miller's *Hills and Wasteland*; *Wheeler Ridge* and Mary Townsend Mason's study.

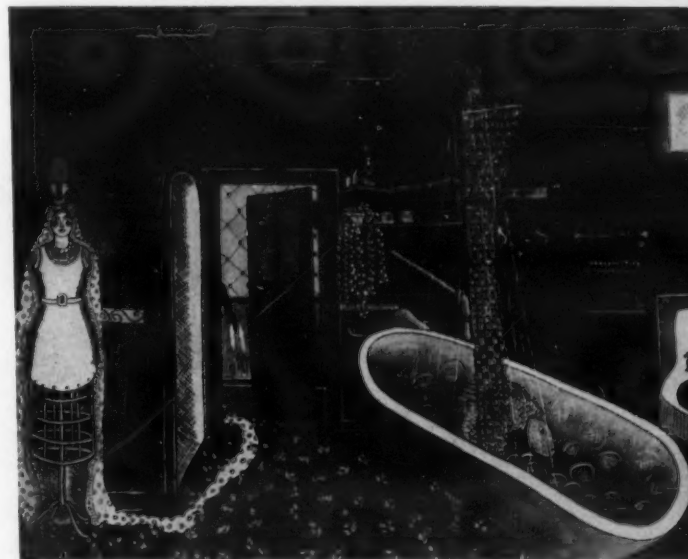
California's gusty vigor is notable in such paintings by her favorite sons as Phil Paradise's typical statement of handsome horses, *Alfalfa Field* and Millard Sheets' poignant *Windswept*. Judging the group of 131 accomplished miniatures were Marguerite Cariss, Mary McMillan, Roy C. Nuse and Edna Heustis Simpson. The Society's Medal of honor was awarded to a Whistlerian *Study in Ivory* by Malthe M. Hasselriis while the C. J. McCarthy Prize of \$100 for the most meritorious miniature in the exhibition was given to a fanciful nude, *Girl and Chair*, by Harry L. Johnson. A straightforward likeness of *Mr. Charles M. Chenery* by A. Margareta Archambault was accorded the \$100 Howell Tracy Fisher Memorial Prize for the best portrait miniature in the exhibition.

MARSH SATIRE: "TWO NATURES OF MAN"

ALL WORKS REPRODUCED ON THIS PAGE EXHIBITED AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA



IVAN ALBRIGHT'S PRIZE-WINNING "AH GOD—HERRINGS, BUOYS, THE GLITTERING SEA"



ORONZO GASPARO'S SURREAL "INTERIOR"



BY CHARLES BURCHFIELD: "BRIDGE IN RAIN," WINNER OF THE DANA MEDAL

F. CASTELLON'S LITHOGRAPH, AWARDED THE EYRE MEDAL: "OF LAND AND SEA"



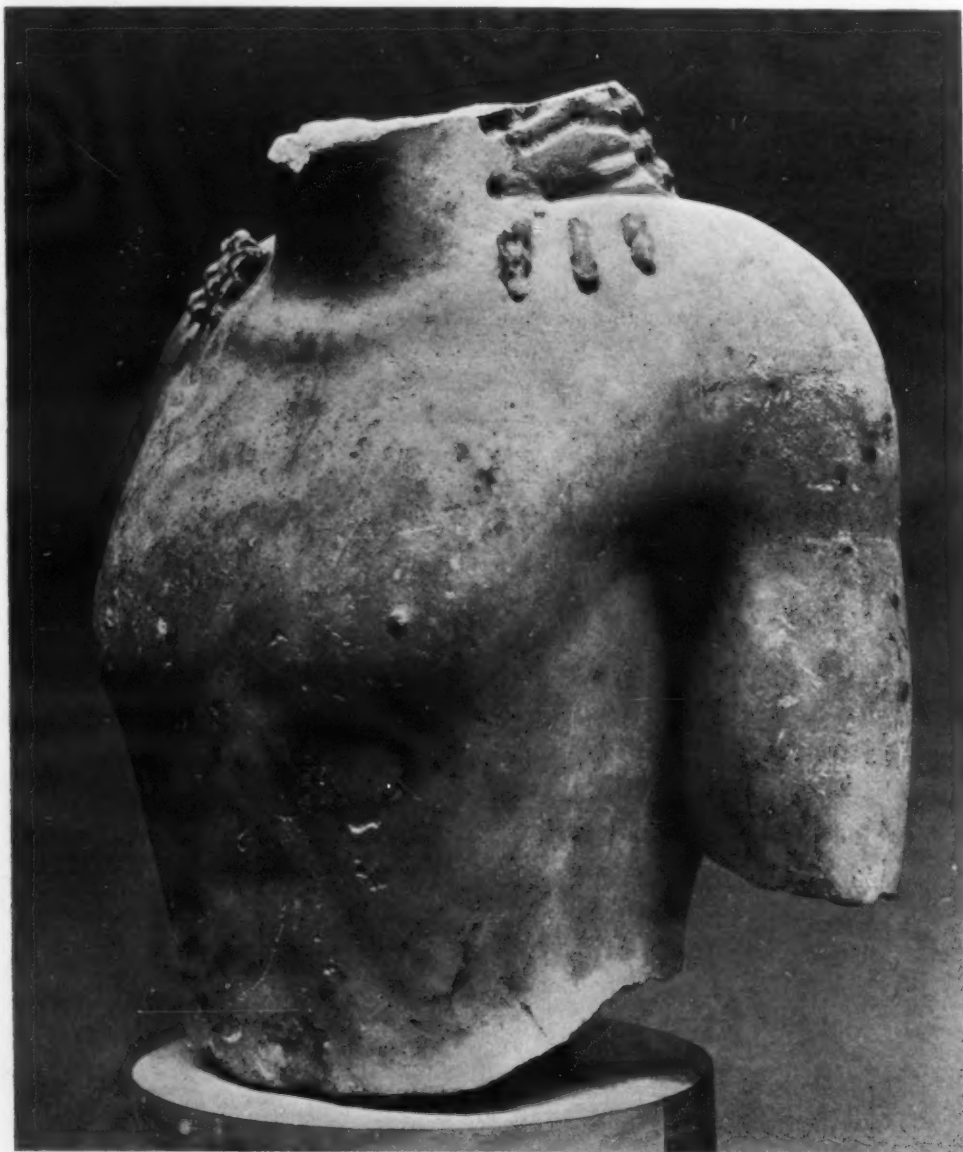
ART THROUGHOUT AMERICA

BOSTON: ARCHAIC GREEK STATUE OF A YOUTH

POSSIBLY one of the hundreds of statues destroyed by the Persians under Xerxes during the invasion of Attica in 480 B.C. the fragmentary sixth century Attic torso of a youth which has recently been acquired by the Museum of Fine Arts takes its place among the other outstanding examples of archaic Greek sculpture in the Boston collection.

The body of this representation of a standing youth or *kouros*, executed somewhat under life-size, is preserved from the top of the neck to the

chiselled in the surface, making decorative patterns, without close resemblance to natural forms. The torso shows reminiscences of these patterns; but they are rendered by modeling, not by incised lines. . . . Attic art, while it underwent the same development as Greek art in general, and was open to influences from other centres, maintained throughout its native character. The master who carved our torso, perhaps in the decade 550-540 B.C., was evidently steeped in this tradition. He was able to combine into a harmonious whole the simple and powerful forms created in the earlier period, and by clothing them with the subtler surfaces of his own time to give his work an extraordinary living quality."



RECENTLY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON

ARCHAIC ATTIC TORSO OF YOUTH, 550-540 B.C., MARBLE WITH TRACES OF RED

waist. It is made of pure white island marble of fine quality and retains traces of red coloring.

Of the torso L. D. Caskey writes in the Museum's *Bulletin*: "The exact place of the torso in the series of Attic sixth century *kouroi* is not easy to fix. For the surface has a richness and subtlety of modeling not to be expected before the second half of the century, while the simple and powerful stylization of the main bodily forms recalls works twenty-five, even fifty years earlier. The shoulders are extremely broad, the waist very narrow, as in the earliest *kouroi*, exemplified in Attica by the two incomplete colossi from Sunium and the well-preserved statue in the Metropolitan Museum, which, together with the magnificent head from Dipylon, form a group dated about 600 B.C. . . . In the early Attic *kouroi* details of the muscular and bony structure are indicated for the most part by grooves

WASHINGTON: 100 AMERICAN PRINTS; IBM SHOW

EMBRACING three hundred years of graphic arts in this country, the exhibition of "One Hundred Prints by One Hundred American Artists" is shown at the Corcoran Gallery of Art in conjunction with fifty-three paintings by contemporary American artists selected from the two exhibitions assembled by the International Business Machines Corporation for their displays at the New York and San Francisco Fairs.

The print display is an unusually complete collection which shows both stylistic and technical aspects of the development of American art in black and white. Eighteenth century work includes the *Portrait* of Cotton Mather by the English Peter Pelham, the first mezzotint made

in America; a portrait by Charles Wilson Peale; Savage's *The Washington Family* and an early historical engraving, *A Prospective Plan of the Battle Fought Near Lake George*, by Thomas Johnston. Rarities among the nineteenth century examples include a landscape by the very early lithographer, Bass Otis, *Lord Byron*; the first lithograph drawn on the stone by Rembrandt Peale and John Hill's very rare aquatint, *City Hall*. Asher Durand, Thomas Doughty, Whistler, Homer, Hunt, Duveneck and others of America's nineteenth century painters are here represented by prints.

More modern are blacks and whites of this century by Mary Cassatt, John Sloan, Joseph Pennell, John Marin, Childe Hassam, George Bellows and many others while the contemporary product includes prints by Peggy Bacon, Isabel Bishop, Federico Castellon, Adolf Dehn, Stow Wengenroth and Mahonri Young.

The print show is introduced by John Taylor Arms, President of the American National Committee of Engraving, and it was assembled by Harry T. Peters, Miss Ann Silbaugh, Herman Wunderlich, Henry Preston Rossiter, Otto M. Torrington, Carl Zigrosser and Aline Kistler.

MONTCLAIR: TENTH ANNUAL NEW JERSEY EXHIBIT

AN OUTGROWTH of a popular yearly exhibition of work by artists of Montclair and the vicinity, the tenth annual New Jersey State exhibition at the Montclair Art Museum includes 268 exhibits by more than two hundred artists from New Jersey, New York City, Philadelphia and elsewhere who were eligible either because they were born in New Jersey or had lived there. Since 1931 when the local showings became state-wide, they have been jointly sponsored by the Montclair Art Association and the New Jersey Chapter of the American Artists Professional League.

Selected by a jury on which served Ogden M. Pleissner, Wayman Adams, Louis Bouché, Joseph P. Gaugler, Paul King, Anne Steele Marsh, Paul R. Meltsner, Stow Wengenroth and Warren Wheelock, a number of awards and mentions were accorded by the Association and the League. The artists who received medals of award or honorable mentions for their oil paintings, small canvases, watercolors, sculpture or blacks and whites include Jane White, Viola Barloga, Michele Cafarelli, Peter Cook, Ethel Hopkins, Alicia Legg, Harry Gasser, John Meyer, Jr., Adelaide Finch, Fabian Zaccane, Chester Leich, Harry Shokler, Joseph Brown, Fritz Cleary, Marie Christopher, Jacob Gains, Rudolph Voelcker, Maxwell Simpson, Matthew Geddes, Avery Johnson, Luella Buros, Herbert Scheffel, Hugh Botts, Francis Comstock, Georg Lober, Bruno Mankowski and Joseph Brown.

CHICAGO: RECENT WORKS BY STOKELY WEBSTER

AT THE Albert Roullier Gallery are exhibited recent portraits and landscapes by the Chicago artist, Stokely Webster, who now lives in New York. There are a number of portraits of well-known Chicagoans and three likenesses of the dance pantomimist, Iva Kitchell, who is Webster's wife, are included.

Landscapes of New York and Chicago as well as pictures painted during the artist's travels in Europe before the war are in the showing. The landscapes are brushed in the same loose, free style which marks the painting of the conservatively composed and pleasing portraits.



LENT BY MISS MARY HANNA TO THE CINCINNATI ART MUSEUM

FRAGONARD'S DELICATE, COLORFUL FLOURISH: "LA LETTRE"

CINCINNATI: HANNA COLLECTION PAINTINGS SHOWN AT THE ART MUSEUM

PAINTINGS from the collection of Miss Mary Hanna have been placed on view recently in the Hanna wing of the Cincinnati Art Museum and some fourteen pictures dating from the seventeenth century to the present day are included in this comprehensive display.

Perhaps the best known section of the collection is its group of Dutch seventeenth century masters. Outstanding among these works are Hals' *Fisher Girl*, De Hooch's *Game of Skittles*, Ruysdael's *Scene in Westphalia* and Maes' *Portrait of Titus, Son of Rembrandt*.

Miss Hanna is also the owner of many remarkable French eighteenth century paintings among which are two Boucher landscapes, *The Water Mill* and *La Lavandière*, and the Fragonard *La Lettre*. The modern French group is headed by three important and colorful Degas pastels of ballet dancers which, in composition and feeling, reveal the artist's indebtedness to the Japanese prints. Other examples of the late *dix-neuvième* include Renoir's *Portrait of Mlle. Jeanne Samary*, Segonzac's *Landscape*, Cassatt's *La Loge*, Redon's *Flowers*, *Still-Life* and Constantin Guy's *Lady*.

COMPETITIONS THROUGHOUT AMERICA

WASHINGTON: The United States Civil Service Commission announces government positions will be available to lithographers, engravers and animation artists. An examination will be given to secure artistic lithographers, negative cutters and copper plate map engravers urgently needed for national defense work. These positions will pay from \$2,000 to \$1,440 a year.

Animation artists are needed by the War Department in connection with the program of instruction through motion pictures on military subjects. The salary is \$2,000 a year. Applications for animation artists' examination must be filed with the Commission's Washington office not later than November 28, 1940, if received from states east of Colorado, and not later than December 1, 1940, if received from Colorado and states westward.

Detailed information regarding all of these posts and proper application forms may be obtained from the Secretary of the Board of Civil Service Examiners at any first or second-class post office or from the Civil Service Commission, Washington, D. C.

WASHINGTON: The forty-fifth annual exhibition of the Washington Watercolor Club at the Corcoran Gallery will be shown from December 14 to January 19. Original watercolors, pastels, drawings and blacks and whites are eligible and must be received on December 6. Entry blanks and information may be secured by communicating with the secretary of the Club.

British Decorative Art for British War Relief: An XVIII Century Set

OLD English furniture, Chinese porcelains and other works of art have been arranged by Frank Partridge Inc. in three rooms as an exhibition in which the British War Relief Society will participate in a percentage of the sales. Many of the pieces have achieved the miracle of a recent trip from England. All of them are of unusually fine quality. One room in the Georgian manner contains several pieces of furniture which have been illustrated in standard works, such as R. W. Symond's book, *English Furniture from Charles II to George II*. There is a serpentine desk from the collection of Lady Mary Hope, with ormolu mounts and restrained carving. In this room also hang two portraits by Reynolds which add greatly to the feeling of its being an actual interior, and there is also a Ferneley equestrian portrait of the Earl of Wilton, an enthusiastic horseman.

The walls of the second room are copied from the Blue Drawing Room at Blenheim, blue striped silk, with a white trim. Here the important contemporary pieces include an Adam satinwood commode with ormolu mounts and a marble top, and a pair of gilded dolphin console tables. The Chinese porcelains of the Kang-hsi and Ch'ien Lung periods are shown with unusual effect under fluorescent daylight lighting and against white velvet, various garnitures of vases and numerous other smaller pieces.

J. L.



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RECENTLY ACQUIRED BY THE WADSWORTH ATHENEUM, HARTFORD
BALTHUS' POWERFUL PORTRAIT: "CHAPEAU BERNOIS"

New Purchases at Hartford*(Continued from page 8)*

certainly not represented the least of our efforts. Perhaps excursions into wholly new fields too have led more surely to the conviction that the realm of art itself is a democracy, not ruled merely by the first families of Rembrandt and Raphael but a society in which all humbly seek, whether major or minor members, to share their conceptions of beauty with all those others who are capable of comprehension.

Chicago Views the State of Art*(Continued from page 9)*

interpretations of form, and also themes, expressive of modern life today. Sylvia Wald in her *Rush Hour* uses the action of straphangers swaying about in the subway, and Ahron Ben-Shmuel in his *Wrestlers* in granite applies the action of a popular sport to sculpture.

Serving on the jury of selection for paintings were Jon Corbino, Robert Philipp and Charles Hopkinson while the New York jury for sculpture comprised John B. Flannagan, Wheeler Williams and Waylande Gregory and the Chicago sculpture jury, Carl Milles, Warner Williams and Emmanuel Viviano. Their selections for prizes included, in addition to those mentioned above, Ernest Fiene's fine *Raging Old Postoffice, New York* (illustrated in THE ART NEWS of October 21, 1940), winner of the Garrett Prize of \$750; Raphael Soyer's *Bus Passengers* which was awarded the Harris Bronze Medal and Prize of \$300; Herrmann Dyer whose *Main Street in Illinois* won for him the Kohnstamm Prize of \$250; Sam Ostrowsky who won the \$100 Florsheim Memorial Prize for *Union Square, New York*; and Ralph von Lehmden whose *Sunday* was given the \$100 Cahn Prize. Among the sculptures the Logan Medal and \$500 was given to Hannah Small's marble *Curled Figure*.

45 Draftsmen of 400 Years*(Continued from page 10)*

Landscape—mountains, a hill town, and a deep valley delineated in precise penstrokes—given to the School of Titian; it is poetic, full of that first, pulsing interest in nature-drawing current around Venice in the early cinquecento, and its able handling of spaciousness makes one regret that no closer hint of its author can be found. Other fine Italian sheets include: a brilliant Baroque animal study still in the Leonardo tradition of reportage, *Mice*, by Salvator Rosa; one of the most electric and, considering its virtuoso indicativeness, realistic Giambattista Tiepolo complete pen-and-washes, a *Madonna and Child*; and a rhythmic large Guardi *Scene in a Ballroom* in a nervous yet flowing line entirely concentrated on the figures.

Spain has several representatives this year. A *St. Rose of Lima*, with enchanting small detail in nervous line, is plausibly attributed to Murillo; then there is, for me, the gem of the exhibition, though not properly a drawing—a sketchy miniature on ivory by Goya, *Woman with her Clothes Blowing in the Wind*, as free in its bold strokes of the brush as any wash drawing by the master and yet with the additional virtue of a lovely blue



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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Joe Jones: Paintings,	to Nov. 30
American Place, 509 Madison.	Marin; O'Keeffe; Dove: Paintings,	to Dec. 11
Arden, 460 Park.	S. Burlingame: Sculpture,	to Nov. 23
Argent, 42 W. 57.	A. Guarino; Laub: Paintings,	Nov. 18-30
Artists, 113 W. 13.	Livingston; Roszak: Paintings,	to Nov. 26
Associated American, 711 Fifth.	P. Reisman: Paintings,	Nov. 18-Dec. 2
Babcock, 37 E. 57.	American XIX and XX Century Paintings,	to Nov. 30
Barbizon-Plaza, 101 W. 58.	American Veterans: Paintings,	to Dec. 25
Bignou, 32 E. 57.	French Painters of the Romantic Period,	to Nov. 30
Bland, 45 E. 57.	Early American Prints, Paintings,	to Nov. 23
Bonestell, 106 E. 57.	R. Bernatschke: Paintings,	Nov. 18-30
	Roderick Mead: Paintings,	to Nov. 26
Brooklyn Museum.	"History of Pressed Glass,"	to Dec. 1
Buchholz, 32 E. 57.	Franz Marc: Paintings,	to Dec. 7
Carstairs, 11 E. 57.	Raffaelli: Paintings,	to Nov. 23
Contemporary Arts, 38 W. 57.	V. Swann: Paintings,	to Nov. 20
Decorators, 745 Fifth.	Group Show: Paintings,	to Nov. 30
Downtown, 43 E. 51.	Group Show: Paintings, Sculpture,	to Dec. 3
Durand-Ruel, 12 E. 57.	French XIX Century Paintings,	Nov. 18-Jan. 1
Durlacher, 11 E. 57.	Fourth Annual Exhibition: Drawings,	to Nov. 30
Ferargil, 63 E. 57.	Harold Weston: Paintings,	to Nov. 23
Fifteen, 37 W. 57.	Marion Chase: Paintings,	Nov. 18-30
Findlay, 69 E. 57.	Clarence Bush: Paintings,	to Dec. 1
460 Park.	Beer; Draper: Paintings,	to Nov. 23
French Art, 51 E. 57.	Modern French Paintings,	to Nov. 23
Grand Central, 15 Vanderbilt.	Jessie Botke: Paintings,	to Nov. 23
	British Artists in Service: Prints,	to Dec. 1
Grand Central, Hotel Gotham.	P. Kronberg: Paintings,	Nov. 19-30
Greenwich, 645 Madison.	Christmas Pottery,	to Dec. 28
Hammer, 682 Fifth.	Russian Paintings,	to Nov. 23
Halpern, 15 E. 36.	Lea Halpern: Ceramics,	Nov. 18-Dec. 20
Harlow, Keppel, 670 Fifth.	Woiceske: Drawings,	to Nov. 30
Harriman, 61 E. 57.	Courbet: Paintings,	to Dec. 7
Kleemann, 38 E. 57.	Campuzano: Paintings,	to Nov. 23
Knoedler, 14 E. 57.	June Harrah: Paintings,	Nov. 18-30
Kraushaar, 730 Fifth.	Walt Dehner: Paintings,	to Nov. 23
Jones & Erwin, 15 E. 57.	C. Duer: Decoupage,	to Nov. 28
Julien Levy, 15 E. 57.	Group Show: Abstract Paintings, Sculpture,	to Dec. 7
Lilienfeld, 21 E. 57.	Contemporary Americans: Paintings,	to Nov. 30
Macbeth, 11 E. 57.	Antonio Martino: Paintings,	to Dec. 1
Macdowell, 166 E. 73.	C. Blenner: Paintings,	to Nov. 27
Matisse, 41 E. 57.	de Chirico: Paintings,	to Nov. 23
Mayer, 41 E. 57.	Toulouse-Lautrec: Posters,	Nov. 18-30
Metropolitan Museum.	Art of the Jeweler,	Nov. 20-Jan. 1
Midtown, 605 Madison.	Fletcher Martin: Paintings,	to Nov. 30
Milch, 108 W. 57.	Helen Sawyer: Paintings,	Nov. 18-Dec. 7
Montross, 785 Fifth.	Gladys Rokos: Paintings,	to Nov. 23
Morgan Library, 29 E. 36.	Illuminations, IX-XIX Century,	to Feb. 28
Morton, 130 W. 57.	B. Remick: Paintings,	Nov. 18-30
Museum of Costume Art, 630 Fifth.	"Paris Openings,"	Nov. 18-Jan. 11
Museum of Modern Art.	Frank Lloyd Wright; D. W. Griffith,	to Jan. 5
Museum of N. Y. C.	Lintott: Drawings of the Philharmonic,	to Dec. 1
Neumann, 543 Madison.	"Documents of Modern Paintings,"	to Nov. 30
N. Y. Historical.	Memorabilia of Presidential Campaigns,	to Dec. 2
N. Y. Public Library, Fifth at 42.	Group Show: Prints,	to Dec. 1
Nierendorf, 18 E. 57.	"Color in Modern Art,"	Nov. 18-Jan. 1
Non-Objective Paintings, 24 E. 54.	American Paintings,	to Nov. 23
No. 10, 19 E. 56.	Group Show: Paintings,	to Dec. 1
Orrefors, 5 E. 57.	Glass, Ceramics,	to Nov. 23
Partridge, 6 W. 56.	Old English Furniture,	to Dec. 31
Passedoit, 121 E. 57.	De Creeft: Sculpture,	to Dec. 5
Pen & Brush, 16 E. 10.	Members' Group Show,	to Nov. 24
Perls, 32 E. 58.	Group Show: Gouache Paintings,	to Nov. 30
Pinacotheca, 777 Lexington.	Benno: Paintings,	to Dec. 1
Primitive Arts, 54 Greenwich.	Abstract & Semi-Abstract Paintings,	to Dec. 1
Rehn, 683 Fifth.	M. Kantor: Paintings,	to Nov. 23
Riverside, 310 Riverside.	French Paintings from World's Fair,	to Dec. 15
Robinson, 126 E. 57.	Hovannes: Sculpture,	to Nov. 30
Robert-Lee, 68 E. 57.	Hasui: Prints,	to Dec. 1
St. Etienne, 46 W. 57.	Merkel: Paintings,	to Nov. 30
Schaeffer, 61 E. 57.	European Paintings,	to Nov. 23
Schneider-Gabriel, 71 E. 57.	Group Show: Paintings,	to Nov. 30
Schoenemann, 605 Madison.	Lessen; Frederickson: Paintings,	to Nov. 30
Seligmann, 5 E. 57.	French XX Century Paintings,	to Dec. 7
Serner, 9 E. 57.	American Paintings,	Nov. 18-Jan. 1
Studio Guild, 730 Fifth.	J. Paddock: Paintings,	Nov. 18-30
Valentine, 16 E. 57.	Cristofanetti: Paintings,	to Nov. 23
Vendome, 59 W. 56.	N. Lorne: Paintings,	to Nov. 23
Wakefield, 64 E. 55.	Edward Melcarth: Paintings,	to Nov. 23
Walker, 108 E. 57.	John Edward Heliker: Paintings,	to Nov. 29
Weyhe, 794 Lexington.	Rockwell Kent: Drawings,	Nov. 18-30
Whitney Museum, 10 W. 8.	Mural Paintings,	to Nov. 20
Wildenstein, 19 E. 64.	School of Fontainebleau: Paintings,	to Nov. 30
Willard, 32 E. 57.	David Smith: Medals,	to Nov. 23

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Chinese
Ch'ien Lung, 1736-1795
Weight 450 grams

Height of Vase, 7½ inches
Height with Stand, 8¼ inches



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